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this point of view, the author first reviews some historical types of method (the Greeks, Bacon, Descartes, Comenius, Kant), and then attempts constructive work on the function and interpretation of method (the idea of development; the interpretation of experience; the function of method). Unfortunately, his style is obscure, and the connection of his thought not always apparent. As, however, he has read widely, and does not fear to face ultimate problems, we may expect from him, later, a systematic treatise that will be better suited to the average reader.

Dr. Scott writes of Ciceronianism, in the sense of "the trend of literary opinion in regard to accepting Cicero as a model for imitation in composition." The work before us has an introductory chapter on the influence of Cicero from his own time to that of Poggio and Valla (c. 1450), when men of letters began a series of controversies over his merits as a model of style; chapters treating of these controversies; and a study of the connection of the entire movement with the history of education. "At the close of the 16th century, the Renaissance spirit in general had furnished to the schools, as the aim of education, the mastery of the Greek and Latin languages; but the cult of the ultra-Ciceronians had wielded so great influence that that aim, so far as Latin was concerned, had degenerated into the purely imitative treatment of the authors studied, among whom Cicero was given by far the greatest prominence. The dialectic of the Middle Ages had been largely supplanted by rhetoric, and some effort had been made to connect this study with life; but, on the whole, the reign of form had been transferred from logic to rhetoric, and was fighting for prestige there under the banner of New Learning." An appendix contains translations of the controversial letters of Pico and Bembo, and of the *Ciceronianus* of Erasmus.

W. FRANCIS

Ueber die körperlichen Begleiterscheinungen psychischer Vorgänge. O. BUMKE. Wiesbaden, J. F. Bergmann, 1909. pp. 16. Price pf. 65.

A popular lecture delivered to the *Naturforschende Gesellschaft* of Freiburg. The writer first touches upon the pupillar reflex, and the expressive changes of pulse, respiration and volume; illustrations are given from Lehmann. All these movements are expressive of feeling or emotion; if they accompany attention or reflective thought, that is because all mental processes whatsoever are attended by feeling. He then turns to Sommer's tridimensional analysis of involuntary finger movements, which he uses to explain certain card-tricks and phenomena of thought-reading. From these it is natural to proceed to table-turning: the motor effect of a definitely directed expectation is illustrated by the pendulum experiment of Bacon and Chevreul, by the mistakes of the self-conscious performer and reciter, by the disasters of a first attempt at bicycle-riding; the surety of movement when there is no interference by expectation is shown in the trance-dancing of the well-known 'Madeleine.' Coming back to thought-reading, Dr. Bumke then outlines the results of Lehmann and Hansen on the unconscious whisper, and the story of the trick-horse Hans, with Pfungst's related experiments. He is doubtful of the promise of Veraguth's psychogalvanic reflex; partly because, like the pupillar reflex, it shows only one single form of reaction, without qualitative differentiation, partly because it is too delicate a test of disturbance of mental equilibrium. Finally, he discusses Berger's observations of the exposed brain, in order to gain light on the question whether the physical changes are co-ordinate with or subordinate to the corresponding mental processes. The brain changes precede the changes in other parts of the body, but are nevertheless themselves of a secondary or subordinate kind; the observations, therefore, tell us nothing of the intimate nature of psychophysical parallelism.

The lecture thus covers a good deal of interesting ground, and the exposition is in the main sound. There is some vacillation as to the mental antecedents of involuntary movement; the general teaching appears to be

that expressive movements are always expressive of feeling; but we are also told that the mere idea (*Idee*) that a movement may occur suffices to set the muscles in involuntary activity. The James-Lange theory of emotion is dismissed with the remark that it was never demonstrable and to-day is refuted: here the writer's logic seems to have gone astray, to say nothing of his psychology. The concluding paragraphs, on Berger's results and their connection with parallelsism, must have been unintelligible to the majority of the audience as they will be unintelligible to most readers of the lecture.

FRANCIS JONES

Sprache, Gesang und Körperhaltung: Handbuch zur Typenlehre Rutz.
Von DR. OTTMAR RUTZ. München, O. Beck. 1911. pp. vi., 152.
With plates and tables. Price Mk. 2.80.

All amateur singers have observed that there are certain songs which, though simple in composition and well within the compass of the voice, do not 'suit.' It seems that professional singers have the same experience. And about the year 1860, the German professional singer Joseph Rutz made the discovery that every song demands a very definite modality of voice, can be sung adequately only in one particular way. At first, he sought to find an explanation in the adjustment of larynx, mouth and throat; but repeated trial showed that the essential thing is the carriage of the body, the attitude of the trunk. Joseph Rutz died in 1895, without having committed his results to paper; but his wife and son—the son is the author of the present book, and of a work entitled *Neue Entdeckungen von der menschlichen Stimme*, which appeared in 1908—have worked further upon the subject, and have reached conclusions of great scientific and practical importance. Authorities of no less weight than Wundt and Sievers have given the *Typenlehre Rutz* their approval, and have started enquiry into the scientific aspects of the discovery.

Briefly stated, the thesis is this: that every mode of expression in tone and word—music, poetry, prose, oratory, letter-writing—presupposes in the individual a special bodily attitude, and can be reproduced only by an individual to whom the attitude in question is either natural or by practice familiar. Speech, song and the carriage of the body, are closely interrelated, and are one and all related further to certain fundamental tendencies of the life of mind, the temperamental tendencies that underlie mood and the other forms of affective reaction. Not, of course, that the principle of individuation must be pressed too far; the three great types distinguished by the author are national or racial types, the Italian, the German (which includes the English also), and the French; but these types have sub-types or sub-forms, which may be variously combined, and which may be differently displayed by a given individual at different times. It is important to remark that the Rutz types are exclusively types of feeling, not of character or of intelligence; if a man is able to shift from one type to another, as Schumann shifts from his naturally German type to the French in the *Two Grenadiers*, this is by virtue of a power of imitative or empathic feeling.

The theory of the matter has been set forth in Dr. Rutz' earlier works, in an article in Meumann's *Archiv*, and elsewhere. The present book is practical. It gives a list of the types, and of their sub-forms, with illustrative plates, and draws up rules for the student. It also gives (pp. 60-144) an alphabetical index of authors and musicians, classified by type. The mastery of the directions for the carriage of the body is, at least in the rough, by no means difficult, and the reader will be repaid if he spend a little time upon them, and then test them by extracts from the writers quoted. There can be no doubt that the Rutz types are real, and that the Rutz discovery is destined to play a large part in the psychology of expression. Had Thorndike taken these types into account, he could hardly have written so strongly against the multiple-type theory as he has done in the new edition of his *Educational Psychology*.

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